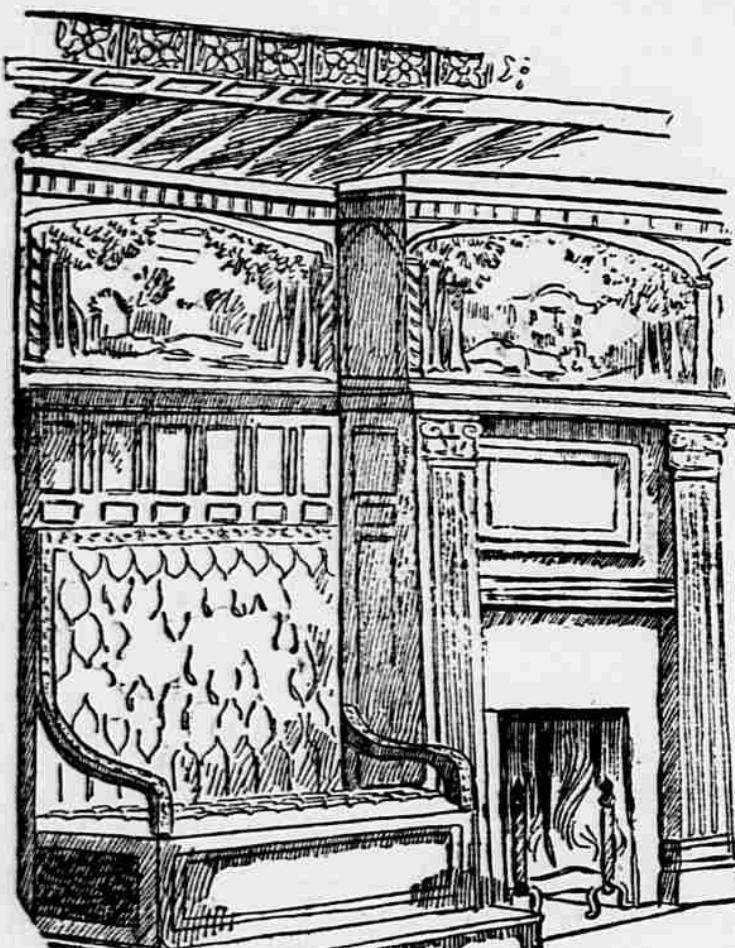


WOMAN'S WORLD



DECORATIVE FIREPLACE AND SEAT.
Done for Mr. George Gould's Billiard Room at Lakewood, N. J.
—From the New York Herald.

Long Ago.
When opal tins and gay trawls
The crimson of the West
When daylight's lingering traces fade
And songbirds seek their nest,
When shadows fall o'er all and pale
And stars in heaven gleam,
We live in memory, once again,
The days of long ago.
And friends of days forever
Around us slowly stand,
We feel the kindly grasp once more
Of many a vanished hand.
And though fond, loyal, brave and true
May be the friends we know,
No friends can match the friends we knew
And loved long, long ago.
—Chambers' Journal.

It is all very well to have one new gown each season. Everyone applauds such extravagance. If it is a new gown, it is a new gown. But what of the old ones? Surely few can afford to dismiss a well-made gown of last season as if it were entirely passé.

If the highest economy were observed in purchasing it—that economy of buying the best thing and doing without cheap additions—then such economy has its reward. For cloth is like gold.

There are flashing, brilliant, unstable goods, usually styled "novelties." They do not bear the strain of constant association. Usually, they are of the "fashionable" type. So much the worse for the woman of limited resources who tries to make it part of her life.

There are quiet, elegant materials, that never dazzle, but never fail. One returns to them after the incursions into the field of novelties, with relief, with strong attachment.

Let the very rich make trial trips with novelties. They can afford to discard them. But the woman of average income, if she is wise, will prefer putting her money into one well-made, elegant, quiet gown. Time will prove her wisdom.

So! It is taken for granted you are the wise woman of average means. Suppose your wardrobe is compared with that of other wise women, who have found their last season's frocks most manageable in the way of alteration.

For instance, here is the story of one gown's renovation that the heroine allows me to repeat.

The skirt was of purple cloth, the waist cut Louis XIV. in the back, Eton in front. This coat was figured silk, a purple and dark crimson and blue. A vest of silk and chiffon, a touch of gilt braid here and there were the finishing touches.

Had the coat been cut a little full in the back she could have converted it into two ubiquitous blouses. But you know, a Louis XIV. is cut tight and has no line that corresponds with to-day's waists. For even the slightest curve is lost. Don't let the paradox puzzle you!

She pondered a bit, every one does who intends to make a good piece of work. To succeed at random is not good management, as the careless ones would make believe.

She solved it. The silk coat should be ripped and made into a tunic. As it was very short, and the Eton fronts only enlarged, she was not worried about the length. The yoke was round and laid in long, flowing folds. The pattern was showing of gilt braid—the same that was ripped off. Two yards of purple velvet—no deep, that is, the purple of the lights—at \$2.50 a yard was box-pleated to this yoke (over the original lining) and skirted in at the waist with a narrow band of black satin, caught back and front with cut steel buckles, already in her possession.

There were no buckles below the waist line, the blouse fitted in at the neck, and do-at the belt. This did not prevent it from being very full.

The collar was high—oh! these new collars are so high-laid in tucks going around the throat.

I forgot to mention that the original dress was of such a color as to be called "skirt." Of necessity they had to be modified.

But what is easier than to make a large tunic? It is one of the few kind of tunic fashions.

As I have said so often, it is the small things, after all, that make or mar a gown. Because the rest of a last season's costume must be discarded, it is necessary that the sleeves, cuffs and collar need recasting.

Never were sleeves so plain. The tucks and ruffles, band and bows that made the dividing line between severity and the balloon affair of one season ago seem to be vanishing. In its place come severe sleeves.

The newest frocks show that one feature very plainly. Even the ornamentation of the cuffs has departed. The very modish thing is to have only a silk cord about the wrist, ending probably in a little scroll at the side. The exception of that.

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TRAINING THE NEW MAID.

Care, Patience and Consideration for the Girl's Rights Are Requisites.

From the Philadelphia Inquirer.

To the "new girl" the house and its appointments are strange, and the fear that "she will not suit" adds timidity to her other disadvantages, and she is unable to do herself justice.

"Bad luck to me; it's only six months I am in America, and it's seven places I've had," said a good natured, ignorant Irish girl, recently, and yet half a year is not such a very long time in which to change one's whole manner of life, and without the aid of education and trained powers of reasoning.

The mistress should remember during the training period that it is quite sensible to expect from these girls neatness and quick adaptation to ways of refinement, nice cooking and good service.

The maid-of-all-work who, endeavoring "to do her best," filled the lamps from the water cooler in her early days of domestic service, became, with instruction and consideration, "a jewel," classed among the "treasures" we constantly seek, yet so rarely obtain. In her case a poor beginning made good ending, with patience and faithful teaching on the part of the mistress.

And in connection with the careful training, the mistress must show some consideration for the girl, as well as her own. A comfortable room and bed should be classed among these "rights." Early rising and constant labor are not to be expected of the average girl, and the very best management can not save her from fatigue.

Another right is a regular time and day for recreation. When a girl has her friends and her home and her outside plans, she is to expect the faithful service that in times of emergency will offer to perform duties not required.

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PYROGRAPHY AT THE HOME.

HOW TO GET ARTISTIC EFFECTS AT SMALL EXPENSE.

Poker Work More Fascinating Than Ever Before and Results Better—The Required Materials and How to Use Them.

Pyrography, though certainly no novelty, is seen to more advantage this year than ever. Whatever one takes up, whether it be a table, a wall bracket or, indeed, any article of furniture, one finds this fascinating style of work entering into its formation.

Indeed it is quite the exception nowadays to come across articles in which the poker work is not wrought in in one way or another, and generally with good effect.

This being the case, and the nature of the work being such that it can easily be undertaken by even those who are entirely unskilled in ornamental work, it is certainly surprising that more persons do not take up this useful and fascinating pastime.

Pyrography certainly has many recommendations, according to the New York Herald. In the first place, the tools and materials for working upon are not expensive; in the second, the work is not difficult, and, finally, the results are speedily obtained and are highly satisfactory from an artistic point of view.

When first starting all that the tyro will need to be the materials that are supplied in the box in which the chiseling machine is sold. These machines can be bought at the ready for use in the bottom of the oven and heat, very hot, the fish well cleaned, wipe with a dry cloth, and begin with any bold simple designs, and practice straight lines and "touches" upon spare pieces of wood, or, with speed, find that accuracy of touch is obtained, and indeed this is the only essential that is required.

As the worker improves, it will be found that a finer "point" than that provided is required for the more delicate outlines. The most useful for all round work is the simple cylindrical shaped point, which will be found essential for etching, clean straight lines, which are one of the difficulties of pyrography. There need be no outlay as regards the wood used for working upon, unless the work contemplated is on a very large and elaborate scale. But for chairs, tables, brackets, and other drawing room decorations, the ordinary American white wood answers all purposes.

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